

It's Only Rock'n'Roll

August

"The Music You Grew Up With"

1981



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August

INSIDE

The Moody Blues

April Wine

Sir Douglas Quintet



ROKY ERICKSON:
psychedelics to nightmares

THE FROG SALOON

COMING IN AUGUST

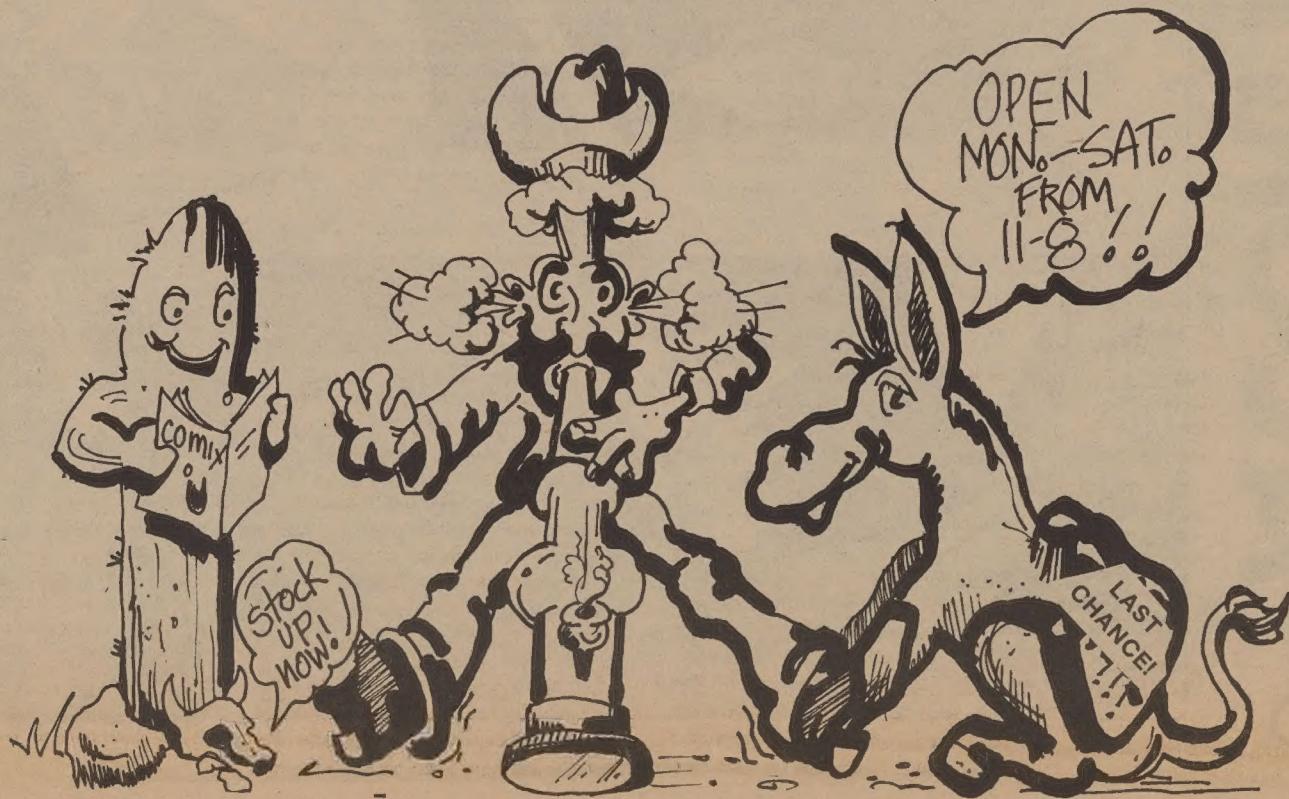
- 2 The Max
- 4-9 Joe City
- 10-15 Gunpoint
- 18 The Purple Haze Experience
- 18-20 Razin' Cain
- 21-23 Vince Vance & The Valiants
- 25-30 Cheeks
- Hot New Recording Artists
- The Rods, August 26 (tentative)

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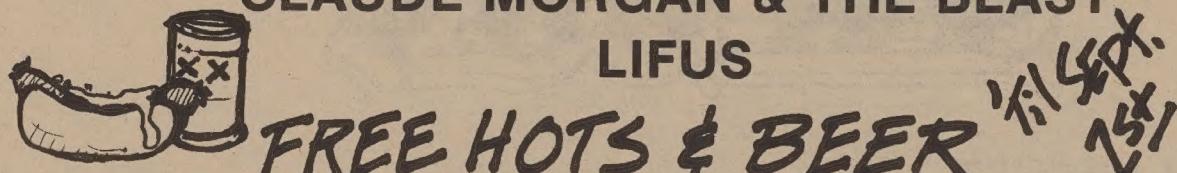
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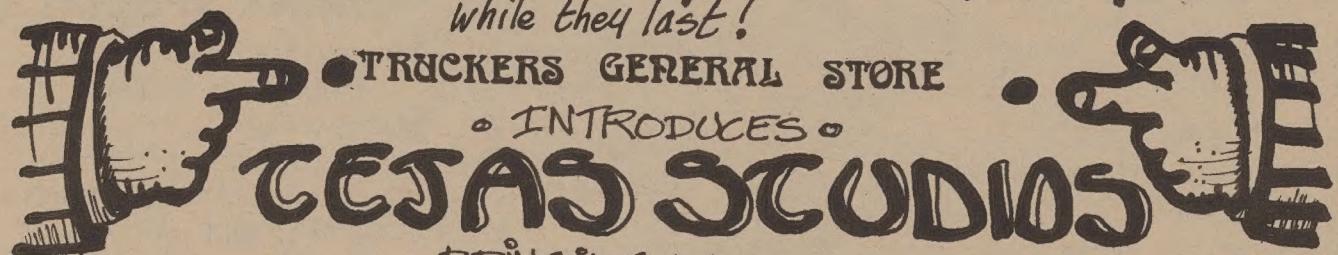
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Dear Ron:

I'll start by saying that the two years I spent at KISS-FM were mostly beautiful. I fell in love with most of the people I was playing music for, and I still love them. I resigned from KISS on Jan. 5, 1981. Many Rockers have asked me why? What follows are my facts and opinions as to what's right and wrong at KISS-FM and radio in general.

Capitol Broadcasting, the new owners of KISS, increased all employees salaries. This was badly needed. They also provided medical benefits, and purchased great new equipment. Some of the staff presently at KISS truly love the listeners. Others there have not only no respect for KISS listeners, they also disdain them.

The following are artists that most KISS listeners love, but Capitol Broadcasting told us these artists would never again be heard on KISS: Frank Marino'n' Mahogany Rush, Bob Marley, Peter Tosh, Garfield, Chicago, Ricki Lee Jones, Janis Joplin, Dixie Dreggs, Angel, Chris De Burgh, Helix, Van Wilks, Wishbone Ash, Legs Diamond, Hellstorm, Joan Armatrading, Electric Light O., Emerson, Lake'n' Palmer, Dave Mason, Alice Cooper, Focus, Ian Hunter, Gary Numan, Wet Willie, and so on.

Capitol Broadcasting had the power to impose their Southeast Radio methods on San Antonio, but they did not have the right to. Because of a \$100,000 advertising budget, KISS' ratings will show a significant increase, but in quality, though KISS is still the best we have, it is well below par.

Capitol is capitalizing. Let's look at recent concerts that have attracted 10, to

16,000 people: Was it Capitol or Joe Anthony, Lou Roney, Donny Meats and the former KISS team that introduced us to REO, April Wine, Heart, ZZ Top, Judas Priest, Rush, AC/DC, White Snake, Triumph, and many more. Let's give credit where it's due.

You can be sure if Louis J. Roney rides the range at another radio station here in San Antonio, Capitol's KISS will be unwanted.

This brings me to the biggest problem in Radio today. That is that too many people in positions of authority think and say that the listeners are dumb, and so they program in accord with that philosophy. This is why we hear the same music and announcements over and over again. I worked on the number one station in Philadelphia for four years. We were number one because most of us love and respect our listeners. After all, they were the one kind enough to feed us.

Very Truly,
Jebreel

P.S.: A follower will not long lead and a leader will not long follow. J.

Dear RnR Editor,

Ho Hum . . . Another "KISS Sucks" page in your magazine? . . . You're getting Boring! As you guys have stated in at least two of your recent issues, no amount of flack that you, I, or any other person on the street gives KISS management will change them.

So, let's move on folks! How about getting into some things that really interest your readers; for example, why is there no musicians union in S.A.? The rebuilding of the Municipal Auditorium . . . I'm sure

you could find many things. Why not do something constructive with this publication instead of continuing to sound like a bunch of school kids who lost their recess!?

Long Live Music and
Those who love it . . .
—Sandra Davis

To IORNR,

First of all, I like the new KISS format, and second of all I think new wave sucks!

I also don't understand why David Arthur continues to put down HM. He puts down Van Halen, one of the most popular bands around, with their newest album in the top ten. He also puts down Riot. They aren't the best band around, but the surely aren't the worst. He goes on to put down Scorpions, Judas Priest, Krokus, U.O., Rainbow.

As far as I'm concerned Rock'n'Roll Rules.

A heavy metal fan,
Donny Falkiewicz

Dear Editor:

I am writing in response to your plea for radio listeners to express their opinion on KISS's format change. I must admit I have mixed feelings. There are certain aspects, such as classic tracks, blueplate special, Friday night six-pack, and Tuesdays, that are great ideas. But the rest of the time the programming is so lousy I just turn the radio off and as Jim Beal suggested, I bought a cassette player and I use it to hear some kick ass rock'n'roll.

Tempie sounds like a great chick, but she plays the crappiest music, over and over, and the rest of the day doesn't get any better. Joe Anthony was right when he said KISS has

stopped taking chances with new bands and many people I have talked to agree that the regular programming has become stagnant and very boring. If they need new ideas tell them to bring Joe Anthony back. Oh, by the way, congratulations David Arthur on your move up to editor, at least now I hope you'll stop reviewing the new heavy metal albums, but I doubt it. Sincerely,

Doug Logsdon

P.S.: In your article on KISS, Tim Spencer said, now there is a station with a consistent format. But I say what good is consistency if the format sucks!

RnR Editor:

I think the article in the July issue by Jim E. Beal Jr., is very true of KISS. Every time I turn my radio on, I either hear AC/DC or Reo Speedwagon. Come on now KISS, the votes are in, you are boring us. Let's go pioneer again, it is more fun. Sure you might be number One, but compared to Who?

As for my car, it will wear "Spread the Word" stickers, if I can find any of those beauties these days.

Tim Spencer, as for you, you know not what you do. This is San Antonio, the Rock'n'Roll capital, the home of "It's Only Rock'n'Roll", (not Dallas).

Let's hear some Riot and other assorted goodies, alright, you bunch of Robot DJs at KISS 99.5.

John Redfern

Yes, you too can get your name in a world famous magazine. But until you do, write us and let us print your name. But there's a letter attached — Write one, ok? We'll print almost anything. Letters should be neatly printed or typed. Send them to "It's Only Rock'n'Roll", P.O. Box 5629, San Antonio, Texas 78201.



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In Coming Issues: Utopia Ramones Eno's Video And more from the fabulous, freaky world of IORNR

WHERE TO FIND US

Austin:

Discount Records, Inner Sanctum, Music Express, Pickers Paradise, Record Town, Sound Warehouse, TNT, Willy's Guitar Shop, Zebra Records.

San Antonio:

Abbey Road, Alexander's, Apple Records, Audio Concepts, Big Al's, Caldwell Music, The Castle, The Castle Club, Chelsea Street Pub, Chris Madrid's, Crystal Pistol, Custom Hi-Fi, Dante's Pizza, Dell-New School of Guitar, Drum City, Dyer Electronics, Flipside Records, Great Gatsby's, Greenhouse, Halfprice Books, House of Jeans, Incarnate Word College, Malibu Gran Prix, Music Express, Musicland, Pro Musician, Record Hole, Record Town, River City Music, Razzle Dazzle, Rock Around the Clock, Rock 'n' Roll Connection, San Antonio College, Silvey's Music, Skipwilly's, Sound Idea, Sound Warehouse, Stereo International, Scholzky's, St. Mary's University, Tiffany's, Trinity University, Trucker's General Store, Walton's Buggy Works.

It's Only Rock'n'Roll

Vol. 4

No. 4

Contents

Cover art by John Regnier

Rumour, Innuendo and Fact

Randy's: the Krayolas and bands with revolving names

April Wine

Canada's own homegrown "rollers".

The Moody Blues

Tells of the future, past

Sir Douglas Quintet

Back home again

Roky Erickson

Just when you thought the night was safe again.

David's Dusty Discs

The Top 45 Rock Singles

Heart of the City

Turning Pages

Vinyl Habits

In Concert

The Fall, Three Dog Night and April Wine.

4

6

8

9

10

12

14

16

17

19

Rumor, Innuendo & Fact... Rumor, Innuendo & Fact... Rumor, Innuendo & Fact... Rumor, Innuendo & Fact... 7

Randy's: a "Live" alternative

Just when you thought you had to go to Austin to see your favorite bands that didn't attract arena size crowds, along comes Randy's. It's not strictly a cowboy dance hall, or the old noisy hall that hosted such diverse bands as Rush, Oz Knozz, Ramones, Sex Pistols. Randy's is the next best thing to having the old Municipal Auditorium restored; probably better because Randy's is smaller but can still attract groups of the same stature.

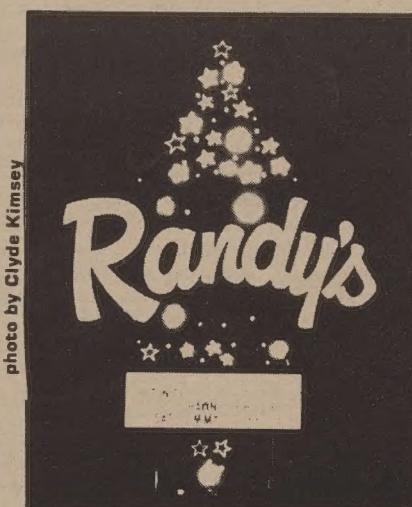
It's more like having our own Armadillo World Headquarters because it's bigger than a club, has a full bar and snacks but unlike this old "barracks" Randy's has finer acoustics.

Randy's function is to book as many diverse acts as possible, be it country, rock, Spanish, or anything in between. In addition, they are considering leasing the building for bingo games, wrestling, boxing, or meetings and banquets.

Randy's will seat 1700 people in their club seating which consists of tables and chairs and a large space cleared out for groups they feel would attract dancers. Their maximum capacity for standing room only is 4400.

Randy's organizes shows as well as leasing it out. Several local businessmen saw potential in purchasing this establishment to lease to promoters as well as starting their own "Bandera Productions" which tries to get many of the acts them-

selves. When an outside production company is having a show, they lease the hall for a set price as well as set the ticket prices, thus Randy's profits only from the rent and the bar. If it's a Bandera Production, the door prices will obviously be cheaper.



Ticket prices vary depending if it's an in-house production and how much the artist charges for his performance.

They have vastly improved the fidelity, with acoustic insulation tiles and a new sound system. They plan on still more acoustical improvements in following months.

The interior has been completely refurbished and will pleasantly surprise old patrons. Probably the only disadvantage to this mini-auditorium is that since it does have a full bar, they must turn away all

minors. When asked why they don't stamp or otherwise pre-identify minors; Joni Hyde of Bandera Productions stated that there are always ways for the minors to get around these methods. It's not worth the risk of getting shut down by the T.A.B.C. (Texas Alcoholic Beverage Commission).

Local acts are featured as well as national bands. They occasionally have shows that feature two or three of our top local acts. Local acts are given additional exposure by usually being the ones to open up for the featured national acts.

Mini-auditoriums like Randy's are common in most towns and we feel fortunate to finally have a place that can feature a variety of name acts four to five nights a week. It is

a welcome alternative to the arena which only hosts one or two rock shows per month, which are nearly always Heavy Metal.

San Antonio's music scene is looking better all the time. Randy's could save some of us from having to constantly go to Austin for non-Heavy Metal bands.

**Clyde Kimsey

PUNKS TAKE OVER NORTHSIDE BAR or WHEN ARE YOU COMING BACK RED RIDER?

Mike Escamilla and his ever-changing group of musician/friends sometimes known as Wind, aka No Way Muffo, aka The Jim Beal Band (no, our local scene

Osbourne Ozzy Osbourne OzzyOsbourne

Ozzy Osbourne
Ozzy Osbourne



Ozzy

Ozzy Osbourne
Ozzy

The first 25 people to answer these three questions correctly will receive copies of Ozzy Osbourne's new LP, *Blizzard Of Ozz* on Pet Records. Entries can be mailed to P.O. Box 5629, San Antonio, Texas 78201, or can be left at Apple Records, 6722 San Pedro. All entries must be in by August 25. Winners will be notified and can pick up their album at Apple Records.

- 1). Who did Ozzy use to sing for?
- 2). Name that group's famous second LP, named after their only hit U.S. single.
- 3). Who is on the cover of the *Blizzard of Ozz* LP?

Name: _____

Phone: _____

Address: _____

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Rumor, Innuendo & Fact... 7

editor isn't in it!), and most recently calling themselves Mr. Knife & Mr. Fork hijacked a small neighborhood bar on San Pedro named The Fractured Fox and turned it into a local version of the re-known NY punk club CBGB's for one night. The woman who owns the bar obviously didn't know what she was getting into when she agreed to let the punky band play for free on the fateful night of Friday, July 17th.

When this reporter arrived on the scene it was just after midnight. A three-piece, Chicano-led, Ramones-style group of new wavers were tuning up for their second set while an older neighborhood crowd sat around the bar only slightly amused by the punks who were already pogoing to the tune-up routine. Some of the local patrons occasionally called out for C&W songs. But it was not to be their night.

Among the fans of the band there were present quite a few off-duty Handy Andy package personnel wearing new wave buttons and shirts along with their H/A caps. There were also several Trinity-looking coeds who obviously figured that this was the place to be on this particular evening. Tipped off by insiders, no doubt.

The band onstage suddenly roared out the opening chords to "Twist and Shout", the Chicano leader saying, "This is a song about the Viet Nam War!" when a drunken Nam vet burst from the bar, jumped over chairs, and grabbed the guitarist's instrument from him saying in so-many well-chosen foulmouthed words that the War shouldn't be mocked (this band had already put down the Korean War earlier). Then the crazed vet grabbed the bassist's guitar too and threatened both musicians with bodily harm. The pogos were cat calling from behind the drunk while the older patrons watched in awe.

The bar owner, a red-haired, wiry woman of about fifty, attempted to drag the volatile vet away from the musicians.

She finally succeeded in calming him down with a free drink. But then the band leader provoked the vet once more as the group began "Twist and Shout" all over again, this time claiming it to be about the Spanish/American War.

Up jumped the wild-eyed ex-soldier smashing his half-filled drink against the wall before he stormed outside into Travis Bickle-land amidst the mocking cries of the punks.

Suddenly the wavers were caroming off the tables, hopping over chairs, pogoing

around pool players, and doing the gator on the floor to the hot-wired sounds of the band onstage as they cranked out "Warm California Sun".

The old woman got out a broom to clean up the shattered glass and started sweeping when a punker grabbed the broom from her and began to do the limbo with it. Bewildered, she soon gave up the fight for the broom. Then without notice she raised

her arms above her head and broke into dance. The bar flies were certainly laughing at this new scene.

The musicians onstage finished their set and changed places with Escamilla's members. After a brief warm-up they performed several of the songs from their Closet Records single, but the best number was Yoko Ono's "She Gets Down On Her Knees".

All in all this group wasn't bad but their set had to be anticlimactic after the vet/punk confrontation earlier. As the clock struck one all was sane once more in the Fractured Fox. It was an eventful night to remember, but I guess you really had to be there. Like the time Escamilla's group of Merry Pranksters claimed to be the Central Catholic Marching Band and set up in the middle of North Star Mall . . .

Gary Davenport, guitarist and lead singer for Mannequin and Charlie Athanas, ex-synthesist for Rudy Harst, have recently finished recording an EP entitled "If It's Not One Thing . . .", the disc should be out later this month. Davenport and Athanas are planning a live performance of the material early in August. Blast drummer Steve Hartwell also played on the EP.

Krayolas

The Krayolas have a new member. The long-time pop-rock trio have recently added John Harris, whom they knew from Houston (where they are very popular). Some readers may remember Harris as the Lizard King when the Krayolas did a Doors set.

Harris is now a regular group member who sings, plays drums and harmonica.

Watch for the Krayolas on Show Biz in August and September. —RNR

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Hi-Rollin' their way to fun, fame and glory

April Wine

by
CLIFF DUNN
Contributing Writer

I can remember going to see Rush when they were touring "Hemispheres," and catching my first glimpse of a then relatively unknown band named April Wine, who caused very little stir in the hard-core awaiting Rush fans. People yelled for "Roller," virtually Wine's only claim to fame, but other than that, their performance was not welcomed enthusiastically. But April Wine's most recent concert, last month, was something else. Never before in all my life have I seen such a complete turnaround. Thousands of people, up on their chairs, banging their hands and feet, yelling at the top of their lungs and causing the police to get a little edgy just to bring this little band from Canada back for an encore. April Wine has made it, and do they deserve it.

Currently riding a wave of popularity from their recently released *Nature Of The Beast* album, April Wine is finally receiving recognition that they have been working their asses off for the last ten years to achieve.

The road to success has been long and hard for April Wine who actually formed in 1971 in Nova Scotia. Myles Goodwyn, the group's leader and now co-producer, formed the quartet with the hope they would garner a following with the few rockers they had. Moving to Montreal, playing gigs along the way, April Wine had their first success in 1972 with a single that made it to the Canadian Top 20, "You Could Have Been A Lady." Along the way, guitarist Gary Moffet, drummer Jerry Mercer and bassist Steve Lang joined the group, which along with guitarist Brian Greenway, constitutes the group's current line-up.

Stand Back, their first LP, became the first Canadian English language record to achieve platinum status in Canada. Their next release, *The Whole World's Going Crazy*, set another record; it was the first Canadian disc to ship platinum.

On the strength of April Wine's strong sales in their native land of Canada and an insatiable desire to make their music accessible to the public, Capitol Records inked them to a world-wide deal in 1978. *First Glance*, contained the Top 40 hit "Roller" and captured a large part of the American market that had been so elusive, and last year's follow-up, *Harder...Faster*, said to be rapidly approaching gold LP status, garnered an even greater bloc of support.

Finally, the album that put April Wine in the limelight at last was released; *The Nature Of The Beast*, which is considered by Myles Goodwyn as "very American in approach. TNOTB is streamlined rock and roll with lots of guitar. We're a guitar band and we like to have the counterpoint and lead guitars, but our music is very simple and rock and roll. We are always consciously looking for good hooks."

A fine and dandy history of the band for those of you who have been asking, "Who the hell is April Wine and where did they come from? But I can sense you are still wondering what goes on in the minds of Wine's members, right? What is it like to struggle for ten years to make it to the top? How does it feel? Well, worry no more. I was given the chance to chat with drummer Jerry Mercer and after relieving his head of what he described as "head lint" (he's quite bald) he gave a very straightforward and in-depth interview.

RnR: Why do you think it took so long to become internationally known?

Jerry: I think a few factors were involved in getting the parts of "the machine" to work. The band had to be ready, the management had to be ready and above all, the record had to be ready. There are a lot of factors that have come in place all at one time for the thing to work. I think the band has been ready for quite some time now but we were tied to a very inefficient record label and we couldn't really do anything about that factor until our contract was up. It took until 1978 before anything began to happen down here, whereas in Canada, we've been headlining since 1973!

RnR: You mean to say with all the success you were getting in Canada, not one American record label offered?

Jerry: Well, we had an American label that was a subsidiary of Atlantic, but will remain unnamed. Anyway, they had us down on contract back in the days when we didn't have anything. If we would have had some success with them, they would have accepted it gladly, but they weren't willing to go out and knock on doors to make it work. It was so frustrating because we had gold and platinum records in Canada and zippo down here. Now people aren't that different. Come on! When we finally got *First Glance* out, things began to happen, but not beforehand, you know?

RnR: Out of all the countries to choose from, why did you press so much for success in America?

Jerry: Well, it's the biggest market in the world! I mean, Japan is fine, Germany is fine, but the U.S. is biggest. And besides that it is right below my home country. Another factor is money. It costs a great deal of money to get to those places, whereas America is just below us. The rock crowds are good, really enthusiastic, in other countries, but those places don't have the big music coliseums and convention centers large enough to put on a decent show that

America has.

RnR: Well, how about the Castle Donington date Wine did?

Jerry: That was a big outdoor exception. The Castle of Donnington date was a big outdoor concert featuring Ritchie Blackmore, Saxon and a lot of other heavy metal bands. And that was a special occasion which we did only because we happened to be in England to record *The Nature of The Beast*. We didn't go over there just to play the gig, we went to record and the promoter asked us if we'd drop by, so we did. What better chance could we have to be exposed to large British audiences? It was a lot of fun.

RnR: Were you a hit in England?

Jerry: Oh yeah, the group is very strong in England. They're really into heavy metal over there and when we got in that gig, we were being called a heavy metal band. Someone labeled us that and people came to see April Wine, the heavy metal band, but found out we're not! I mean, we play hard rock and we try to make a good, solid sound, but I think Myles' song-writing is a bit more melodic than heavy metal. With heavy metal, you usually grab a riff and play the hell out of it and bingo, you have a song. I think we're a lot different than that.

RnR: So you don't want to be categorized as heavy metal?

Jerry: Well, it's not that, it's just if you are labeled as heavy metal, people might not come to see you, you know. Our music can attract some people of almost any musical preference and if you label us heavy metal, you can bet a lot of those people won't show. I know that for the sake of discussion, categorization is necessary, but my being on the inside, it's rather hard for me to label my own music, you know? I chose to let the people of the media and the fans draw their own conclusions with the hope that they are not limited to one form of music and label us

heavy metal because we play loud and hard.

RnR: Coming from Canada, did you want it known that was where you were from in the hope that audiences might identify with the band more, seeing how Rush, Triumph and Pat Travers hail from there?

"With heavy metal, you usually just grab a riff and play the hell out of it. I think we're a lot different."

Jerry: No, the fact that Rush is popular here in America has nothing to do with us being known as a Canadian band. That's where we were born and we are a band that was influenced by American music. We want to be known in America, but I don't think we play up the fact that we are from Canada. Neither does Pat Travers.

RnR: How many albums do you have to your name?

Jerry: Twelve. We have nine studio albums, two live albums and a greatest hits LP in Canada.

RnR: With so many albums to your name, why didn't you experiment around with different forms of music, or get out of ballads to see if you could attract a larger audience?

Jerry: Well, we didn't do that for America because we had already tried it in Canada. Our first couple of albums were really rock and roll which garnered a good support from the people there and when we started getting popular, we started branching out and trying different forms of music. We found out that we picked up a lot of older fans with the more ballads we were doing, but in return, we lost a lot of the younger fans that like to rock and roll. So, we decided not to go farther with different forms, like reggae, new wave, etc., because we realized that what the people wanted from April Wine was some good rock-n-roll. This is the formula we use now. There's only one ballad on the new album, while the rest of it's rock and roll because that's what the fans want, and above all, we enjoy playing it.

RnR: Since I've got you here, let me try to clear up something. There's a group named Riot who lost their Capital Record contract in a big dispute to get their new album out. They claim that the artwork for their album, *Fire Down Under*, was very similar if not the same thing as that of *The Nature Of The Beast* and that Capital gave you that artwork as a sort of retaliation against Riot. Any comment you'd like to make clear?

Jerry: Hell, that whole thing was an original done by a guy in Montreal. I know from the ground up what he went through to do it. If it's similar to somebody else's, well then, as far as I'm concerned it's purely coincidental.

RnR: They haven't released their album, but I wanted to clear up any controversy still going around, especially to Riot.

Jerry: Well, yes, by all means. Ours was designed back in last November, and their album hasn't even been released yet. To the best of my knowledge, it's an original. The guy that did it is a personal friend of mine and I know of his integrity. He sits down and works on these things for hours. Once we decided what the name was going to be for the album, he staged it, did all the photography for it, etc. Now I haven't heard of any controversy over this thing, but those are the clear facts about our *Beast* cover and as far as I'm concerned, if Riot thinks Capitol stole the idea from them and gave it to us, that's total bullshit.

RnR: Okay. You stated you wanted to get

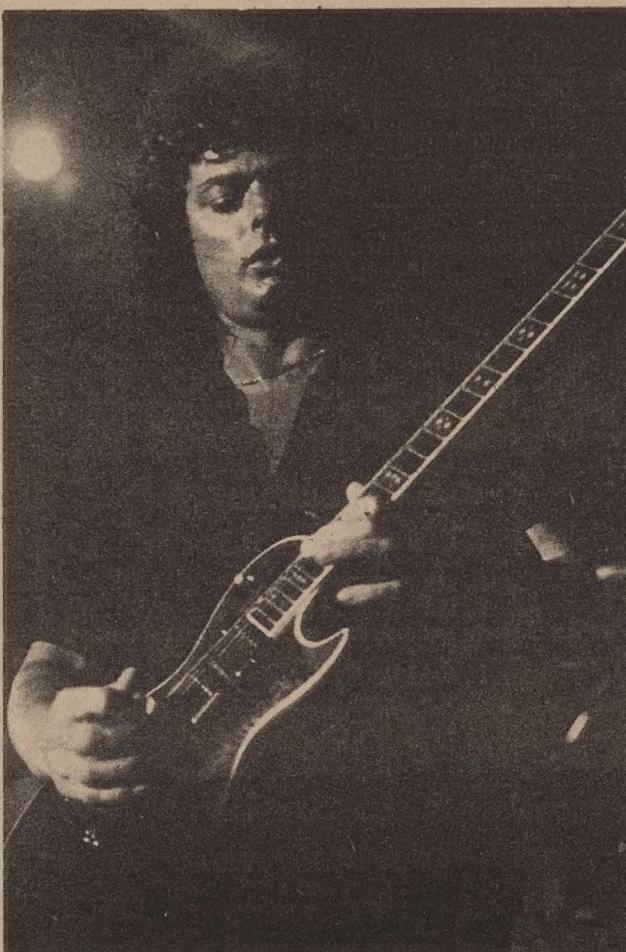


photo by David Willis

away from ballads and yet the most popular song on your last album is "Just Between You and Me," a ballad. Does Capitol push for a commercial hit when you release an album?

Jerry: They really don't have to press that hard. I mean, we realize the reality of the rock-n-roll world is that you've got to sell records and the best way to sell an album is to have a single which becomes successful because there are some radio stations that only play singles. I think the reason *TNOTB* is so popular is that we started off with the ballad, which we were a little edgy about pushing, because we would have rather had released a rocker like "All Over Town" and then follow up with a ballad so people would realize there was a variety of music on the album, but they went for the ballad first and it got played on radio stations that might not have played a hard rock tune, so in that sense, it got a lot of play it might not have gotten. The way I look at it, the ballad is doing great, and the people that like the ballad will buy the album. They turn their friends onto it and bingo, instant hit. That's what I think happened. So maybe releasing a commercial hit isn't such a sell-out anyway, you know?

RnR: How has this tour been going for April Wine?

Jerry: It's been an excellent tour for us so far. And best yet, it's a headline tour. Some markets around here are stronger than others, but basically, all of them are doing well, even the places we've been to for the first time.

RnR: Where do you feel your strongest hold is?

Jerry: Well, we're real strong down on the West Coast. Arizona and Florida were pretty good. But I'd say Texas has to be number one when it comes to where a whole state is concerned. We can play five or six different cities here and the response is really fantastic in each city.

RnR: Have you ever received a really rotten reception from a city?

Jerry: Not bad, but there are a lot of places where people just don't react as much. They're more quiet and just don't go nuts like I want them. Other places just let their hair down, clap their hands, band their feet up on top of their chairs and roar. (After the show, Myles Goodwyn stated he had a speech prepared to say to San Antonio for being their last tour date, but he threw that out and said he'd like to say out of all the cities, S.A. was number one!)

I'm very happy with the show and I'm very proud of the production. It's taken about three and a half years to bring this big of a production down from Canada and it's just great and make it all worthwhile to see so many people enjoying themselves. We lost some in some places, but we win some also. That's "the nature of the beast" to quote a phrase I'm familiar with. It's all part of the building process and that's what we're doing right now, building.

RnR: Where did you get April Wine as a name?

Jerry: Don't ask me! (laughs) It's just one of those things that came up in a drunken conversation on one of those lazy afternoons many years ago when the boys were first starting out. They had no record contract, they had no nothing, they were just another garage band practically; four friends who went to school together, Myles Goodwyn being one of them. They started the group, came up with that name and worked under it. As the band went through different changes with personnel, etc., we started getting a bit heavier and we were thinking, "this name is too soft because it doesn't imply anything, maybe we should change it to something else." We came up with a few ideas and some of them weren't that bad but we never somehow got around to it and now it doesn't matter. Once the people link a sound with a name then that becomes what

the name is. The name itself doesn't imply what the sound is. It sounds like a soft . . . (laughs) We played in places where we showed up at a gig and the owner would say, "okay where's the chick?" He thought April was a chick singer, April Wine!

RnR: Is it true that when you released *First Glance* it was known as *Last Chance*?



Photo by David Willis



the El Macombo . . .

Jerry: Yeah! We were trying to do a live album before anything was happening in the States, before Capitol records, we wanted

to do a live album in Canada. The Rolling Stones were touring around the world and recording live cuts in various places they played. They wanted a small club to record a couple in, you know. But hell, the Rolling Stones couldn't play a small club. There'd be mass riots! So what we did was, a person in our organization had some friends in the Stones' organization and we set the thing up as one long date stretched over five days in that little club. There was a lot of hype about it.

When we finally got *First Glance* out, things began to happen, but not before hand."

We also played an 80,000-seater with them in Buffalo. We were supposed to go on a South American tour with them but like I said, we had no records going for us, so there was no reason to take us along. If you don't have a record for people to buy after they've seen you in concert, which might have turned them on, why even tour? Things have certainly changed since those days."

So with that packed solidly on my ninety-minute tape, we started discussing David Willis' camera as he tried to take a couple of pictures and then said our goodbyes, looking forward to the night's show.

April Wine have won their success and they've worked hard for it and deserve the fruits of their labor. To put it in the words of Jerry Mercer as to what the *Nature of The Beast* is; "It's rock and roll at its best. It can get pretty savage and you can turn loose a tremendous amount of energy. I think you'll like what we're trying to say with it." Taste April Wine. You'll like the vintage.—RNR

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The Moody Blues

Time is on their side

From the first urgent strains of the hit single, "Go Now," off their debut album back in the British Invasion mid-'60s, the Moody Blues have continued to grow and expand the rock form through eleven LPs. Original members, guitarist/vocalist Justin Hayward, bassist/vocalist John Lodge, flute-player Ray Thomas and drummer Graeme Edge are still together, and, with the addition of long-time collaborator, keyboardist Patrick Moraz, they continue to fuse the lush atmospheres of classical music with the intensity of high energy rock'n'roll on their newest, long-awaited long-player *Long Distance Voyager*. The Moody Blues have never stopped innovating, painting aural landscapes of grandeur which foreshadowed the art-rock of groups like Yes, Genesis, Queen, Emerson, Lake & Palmer and Pink Floyd.

With the assistance of producer Tony Clarke, the band evolved a revolutionary musical direction after the success of "Go Now", drawing together elements of both rock and classical music, the latter provided in part by the use of the newly-designed mellotron, a keyboard instrument able to reproduce the pre-recorded sounds of classical string players.

Although many of those around them scoffed at the Moody Blues' experiments on the mellotron and with large orchestras like the London Symphony, it just happened to coincide with Decca Records' wish to release an album which would demonstrate the excellence of the stereophonic sound equipment the

dreaminess of classical music onto the urgency of rock'n'roll. The Justin Hayward-penned "Night In White Satin" became the anthem of a generation, and, when re-released in America six years later, it promptly soared to the top of the charts.

The follow-up to *Days of Future Passed*, *In Search of the Lost Chord* firmly established the Moody Blues as a potent commercial force in their native U.K. "Voices In The Sky" and "Ride My See-Saw", written respectively by Justin Hayward and John Lodge, each cracked the English singles charts, as the Moody Blues continued their innovative blend of orchestral rock. While these two LPs were inarguably staples of most connoisseurs' collections, it was *On The Threshold of a Dream* which finally cracked the Top 20 album charts stateside in 1969. By this time, producer Tony Clarke had actually joined forces with the Moody Blues as their sixth member.

At the end of 1969, the band recorded and released *To Our Children's Children's Children*, an epic of time and space in which the Moody Blues explored the mysteries of evolution. They also solidified their American standing as *Children's Children* hovered on the end of the Top 20 LPs.

By the beginning of the '70s, the Moody Blues were recognized as not only one of the most innovative rock groups in the world, but also one of the most popular. Album sales ran in the millions and standing-room-only

album in the U.S., providing two more hit singles, both written by John Lodge — "Isn't Life Strange" and "I'm Just A Singer." In 1973, after five years of almost constant touring and recording, the Moody Blues felt they had earned a sabbatical from the grind. A measure of their success as a live act can be judged by the fact that, in 1972 alone, the band's American tours grossed nearly 2 million dollars!!

This Is The Moody Blues, a double-album consisting of previously-released material, came out in late 1974. During this time, various solo albums by members of the group, either alone or in collaboration, as with Hayward and Lodge's *Bluejays* LP, began to appear. In mid-'77, *Caught Live + 5* was released, an intriguing collection of live recordings made at the Royal Albert Hall during 1969, with an additional side of five tracks cut in the studio in the late '60s, but never previously available.

Late in 1977, the five members of the Moody Blues met to discuss their future and decided to begin work on a brand-new album, *Octave*, which was released the following summer. Shortly after the appearance of *Octave*, renowned keyboardist Patrick Moraz, who had previously played with Yes, joined the Moody Blues' line-up, replacing long-time member Mike Pinder.

After a wait of almost three years since *Octave*, the Moody Blues have finally released their hotly-anticipated '80s debut, *Long Distance Voyager*,

which shows this veteran band of innovators returning to the concept themes and metaphysical concerns which dominated such previous classics as *Days of Future Passed* and *In Search of the Lost Chord*. With the group's characteristic vast canvas as a backdrop, marvelously achieved by Pip Williams, *Long Distance Voyager* features the Moody Blues sounding better than ever, updating their music into a sound that's thoroughly modern and instantly accessible.

Long Distance Voyager opens with a stirring Justin Hayward composition, "The Voice," that plunges us right into the Moody Blues' famous sound and track after track of superb material: John Lodge's mesmerizing "Talking Out of Turn" leads into the driving "Gemini Dream," the album's first single, which takes us to the heavenly strains of Hayward's "In My World." Side two shows the Moody Blues dealing with their redefined place in the scheme of things, highlighted by Graeme Edge's poignant "22,000 Days," John Lodge's "Nervous," and a trio of Ray Thomas' reflective rockers, capped by the emotionally moving autobiographical finale "Veteran Cosmic Rocker."

Long Distance Voyager celebrates the Moody Blues' return to the recording scene by forming a tribute to their ever-formidable ability to break down rock's conventional barriers as major creative forces on the contemporary popular music scene.—RNR



The Moody Blues; dreaming again

company was in the process of developing. With the label's go-ahead, the Moody Blues proceeded to create the album which proved to be a major turning point in their career *Days of Future Passed*, and its masterpiece, "Nights In White Satin."

Days of Future Passed stood out among the rock albums of the time like a diamond in the rough. With the rise of the psychedelic age, the LP became synonymous with incense candles, black-light posters and acid trips, a haunting voyage that synthesized the

crowds attended their concerts around the globe. Upon the release of *A Question of Balance* in August, 1970, the Moody Blues climbed to #3 in the American album charts, with the Justin Hayward single, "Question," leading the way. The LP confirmed the group's standing as the cosmic philosophers of the rock'n'roll world.

The success continued with 1971's *Every Good Boy Deserves Favour*, which lodged in the Top Three on the charts on either side of the Atlantic. *Seventh Sojourn* became their first #1

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Sir Douglas Quintet

It's always nice to be back home

THE SIR DOUGLAS QUINTET REBIRTH
by RON YOUNG
Publisher

The reunited Sir Douglas Quintet are having a resurgence of popularity both in America and Europe, but it's not as intense as it is in his home town of San Antone. At least that's the way it was in June at Skipwilly's, when Doug Sahm & Co. joined forces with the rock'n'roll Prince of Darkness, Roky Erickson.

The SDQ (consisting currently of original members: Sahm, Augie Meyers; Vox organ and drummer Johnny Perez; plus Speedy Sparks; bass, and Louie Ortega on guitar replacing the newly departed Alvin Crow) were joined onstage all night long by an amalgam of musician friends that included pianist extraordinaire "Wildman" Ray Liberto, Arturo "Sauce" Gonzalez on keyboards, bassist Jack Barber, hornman Rocky Morales, a 13-year-old kid named Charlie who just may be the next Roy Clark on guitar, and Shawn Sahm, Doug's son on guitar.

The event was one of the most well-attended evenings that Skipwilly's has had in recent months. Owner Skip Wells said that he was more proud of this particular booking than any of his past efforts. The fans, both old and new, were treated throughout the Long Star-laced night with highlights from the band's career such as "She's About A Mover", "Mendocino",

"Nuevo Laredo" and "Wasted Days and Wasted Nights", as well as songs by the Kinks, Creedence Clearwater Revival, and Van Morrison sprinkled among some newer

the dark club into his very own living room.

During the group's break I got a chance to talk with both Doug and Augie about their recently skyrocketing comeback.



material off their recent *Border Wave* LP.

Sahm, dressed in English britches and a Sherlock Holmes cap, danced sprightly along the edge of the stage as the tight-as-ever forerunner of Joe "King" Carrasco's band wove its magic, bringing back good time memories and some unique rock'n'roll. The audience was all but jumping up and down on the furniture as Doug turned

Amidst the smoke, the booze river that flowed backstage and the hangers-on I followed Doug as he bounced from one well-wisher to another. "Are there plans for another SDQ album in the near future?" "Yes, just as soon as we can cut it," he responded as he pirouetted so he could talk to another musician pal.

"What about using Huey P. Meaux as

producer of the next one?" "We're still close friends, but he hasn't been down to see us in a long time." "What do you think of 'Kid' Carrasco?" "Kid Carrasco?" He laughed. "That's good. Well, I like his stuff. We're good friends. We have a lot in common."

"You did some covers songs like Roky Erickson's 'You're Gonna Miss Me' and the Kinks' 'Who'll Be The Next In Line', Butch Hancock's 'I Keep Wishing For You' and a revision of your own 'Revolutionary Ways' on the new LP, do you intend to record much new material?"

"Oh yeah we've got a lot of new material," Sahm said as he pinballed to the next amigo.

I spoke with Augie later in a more crowded but less frantic atmosphere.

Augie, sending out calm vibes from his lanky frame, his long graying ponytail cascading down his back, towered over most of the crowd as he stood almost alone in a dark corner during the break. The complete opposite of the magnetic force field situation I had earlier encountered with Sahm.

"What are the current plans for the SDQ, will you stay together awhile?" "We're planning on recording a studio album for our label, Takoma. Plus we're putting the finishing touches on mixing a live album we recorded partly in Austin and at The Whisky in L.A. We've got some new songs for the new album, but Doug knows more about that. Then we're planning on returning to Europe for another tour. We'll probably stay together for at least another couple of years," Augie said.—RNR

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Roky Erickson

by
RON YOUNG
Publisher

A capacity-house crowd at Skipwilly's sits calmly awaiting their newly rediscovered local heroes; The Sir Douglas Quintet. They sip their Lone Star and Heinekens and nod their Command Performance hair cuts at each other while reminiscing about the old high school days when their hair was longer and untamed. Sir Doug will help them recall those thrilling days of yesteryear with his patented brand of Tex-Mex shuffle-rock, but before than can happen the captive audience must go on a brain-bruising trip to hell and back in the clutches of the original rock'n'roll madman — Roky Erickson.

Ninety per cent of the crowd is in the dark as to who Roky is or was, even though Roky's old Austin-based group from the sixties, The 13th Floor Elevators, came up at the same time as the SDQ and were the very first psychedelic rock band; even before The Airplane and The Doors.

Meanwhile, Roky (who is decked out in black shirt and white pants) plugs in his Telecaster as his band, The Explosives, waits for him to announce the first tune. Bathed in a bloody red spotlight Roky mumbles into the microphone, "This is a song about alligators," as an old acid-eaters grin creeps across his face. The spectators who probably think he's talking about Izods are not prepared for the assault on their senses that shortly follows.

Roky lashes out with a metallic chord burst from his guitar and a primal scream that could curdle blood, splitting the dead air like a meat cleaver. "It's a cold night for alligators/It's a cold night for dogs/The dogs choke on their barking/When they see alligator persons/In the bog and fog." It takes the serene crowd by surprise. "What's happening? Who's that? What's he singing about?"

The band then launches into a churning version of "A Cold Night For Alligators" from his recent *Roky Erickson & The Aliens* CBS import album. It's a song that is typical of where Roky's head is at: evil, the devil, monsters, and things that go bump in

the night. If few can understand his penchant for writing about these unpleasant subjects it matters not, because what is more clearly understood is Roky's way with chord patterns, rhythms, and haunting melodies that send people to the dance floor.

His compelling voice is somewhere between a banshee's wail and a Texas chainsaw. He commands an audience's attention, his presence something between Keith Richards and Charles Manson. A fallen angel. The Devil's child showing the throng his nightmare visions.

In an energy-packed hour Roky and The Explosives (drummer Fred Krc, guitarist Cam King, bassist Waller Collier III) play not just pounding, driving rock'n'roll but soul shaking, foundation quaking, ear singeing, other-worldly rock. Real horror show stuff. Roky's songs have titles like: "Two-Headed Dog", "The Beast Is Coming", "Creature With The Atom Brain", "Bloody Hammer", and of course his signature song, the Elevators old garage band hit "You're Gonna Miss Me". During the stirring performance Roky shakes his head of tangled coal black locks with a lateral movement, his eyes rolling back in their sockets, his face contorting like he's just received shock treatment, unleashing screams that knife through the crowd and reverberate off the walls.

The crowd, for the most part, is still stunned and doesn't quite know what to make of this rock'n'roll Rasputin. And until Roky plays "Miss Me" even some of the old Elevators fans don't realize who they've just witnessed. But they'll never forget him. Like a recurring bad dream or a favorite old scary movie Roky will always return to shake up their world a bit.

After his performance my trusty photographer Clyde Kimsey and I caught up with Roky out in Skipwilly's dimly lit parking lot for a brief interview. Mostly we just asked him questions about his present and future plans rather than the old Elevator days (which contributing writer Frank Haecker explored so thoroughly in *IORNR* #19 — still available).

Offstage Mr. Erickson is not at all de-

The Night He Came Home

SIR DOUGLAS QUINTET
ROCKY ERICKSON
&
THE EXPLOSIVES



Roky and Sir Doug, together at last. True love always wins... photo by Clyde Kimsey

monically possessed as you might think from reading about his performance. Rather he's a somewhat subdued individual who speaks in a calm but enthusiastic manner about his music and his knowledge of the devil, both of which he sincerely believes in. At times Roky's memory lapses so that he doesn't seem to be able to answer questions fully. Sometimes his cautious responses make one wonder whether or not he is all there due to the acid casualty persona he often portrays. Somewhat childlike in his way of speaking he reminded me of Brian Wilson when I first spoke with him. Whether or not he truly is an acid burn-out or a reformed mental case (Roky has spent years in and out of the Rusk State mental hospital, at first to avoid a jail term for drug charges beginning in 1968) is not always clear. Members of The Explosives claim that Roky is more often-than-not quite a lucid fellow. He often forgets things or tries to fake reporters out with his one word and "I don't know"-type answers, but what he says to reporters and what he does onstage are two entirely different things. Because when he's on he's a truly inspired and charismatic performer, an individual of the highest order in the rock echelon. One who has got the mark upon him.

Ron: Is CBS planning to release your recent 1980 album *Roky Erickson & The Aliens* (his first LP in 10 years) in the States finally?

Roky: Yeah, I'm sure they are. I don't see why not. (Actually it'll be released on the San Francisco-based 415 label in the Fall. — RY)

Ron: Do you plan to use Stu Cook (ex-Creedence Clearwater Revival) as producer again if you record another album?

Roky: I don't know. I'll have to talk to them (CBS). (Sandy Pearlman; Blue Oyster Cult's old producer is supposed to be interested in producing Roky)

(At this point lanky Doug Sahm saunders outside and into our midst so he can congratulate Roky on a fine show and also to get his picture taken with Roky. Sahm explains that this is the first time ever in the long histories of the two performers that they've both shared the same bill in San Antonio. Natch, he wants a commemorative snapshot of the occasion. Luckily Clyde was lurking in the shadows.)

Ron: Are there plans for a new album?

Roky: I really can't say. The record company and me haven't talked about it yet.

Ron: Was that a new song you did tonight, "The Beast Is Coming" (a horror-blues akin to Robert Johnson's "Hellhound On My Trail")?

Roky: Yeah, that was a new one.

Clyde: Is that song a warning or are you anticipating something? Because in the Bible in Matthew 14 it talks about the Beast coming. Is this what you mean, the end of the earth?

Roky: I don't know. You never can tell. It might be Dan (another name of the devil). Not the end of the earth, but Lucifer — probably so.

Clyde: Have you ever considered doing a live album? I think it'd be a good idea because that studio album didn't seem to do you justice.

Roky: We might. We sure had 'em stirred up tonight.

Ron: You seem to get most of your inspiration for your current songs from horror films. Is that true and do you see a lot of them?

Roky: Oh, yeah. Yeah, as many as I can.

Ron: What do you think about all the horror films currently being released?

Roky: I like 'em. I encourage them.

Clyde: Which ones lately have you seen that you'd recommend?

Roky: *Friday The 13th* and *Motel Hell* are two of my favorites.

Ron: Are you gonna do any soundtracks to horror films? *Texas Chainsaw Massacre* would've been perfect.

Roky: I'd have to talk with CBS.

Ron: Since your lyrics deal with the devil and the evil side of life do the record company executives try to censor you?

Roky: I hope so. But seriously, no.

Clyde: Do you think it hurts you as far as radio airplay goes?

Roky: Maybe so, but it may get played a lot more as people get more into horror.

Ron: Do you think the general audience understands or appreciates your lyrics?

Roky: I think they do if they listen to 'em.

Clyde: Do you still talk to Lucifer? (Roky claims he's always been the devil's child; that it was planned long before he was born.)

Roky: Sure, all the time.

Ron: Are The Explosives your regular band now?

Roky: No, they're just backing me up 'til I can get back together with Alien in San Francisco. I'll be going back there in August.

Clyde: Why do you prefer playing with Alien over The Explosives?

Roky: Well, they're just my band.

Ron: What happened to the European tour you were planning for last year?

Roky: Well, that just never did really happen. I'm just gonna be playing around Austin some until I go back to San Francisco.



The Devil child himself: Roky Erickson

photo by Clyde Kimsey

After our chat Roky went back inside the club to be paid. Later he would catch a taxi to some desolate stretch of highway in order to rendezvous with his wife (yes, Roky's been married for awhile for you trivia buffs) who would drive him back to Austin. (He also never rides with the band.) It's not true that Roky can't drive a car, although he doesn't have a license, (a penalty due to his frequent stays inside the mental asylum) another of the peculiar facts that surround this Texas legend.

After he had left I spoke with various members of The Explosives about their own career.

Drummer Fred Krc did most of the talking saying that the band was busy as Roky's backup band. They were planning to leave for San Francisco in late August or early September in order to record a twelve-inch single for 415 Records with perhaps an

photo by Robbin Cresswell



photo by Robbin Cresswell

album in mind. They were also label shopping and hoping for the Big Time. They currently have a single out ("A Girl Like You") that's really hot on the West Coast, especially in Vancouver. The Explosives are also planning to do some recording with Roky's current producer Stu Cook. They hope that a four-song EP will come out of the deal. Fred then assured me that the band was indeed Roky's permanent band and that Roky occasionally says things he doesn't mean. Fred also tipped me off that Roky hadn't recently been back in the asylum again, contrary to rumor, but had been in San Fran where he had written as many as 80 new songs. But as far as a new record deal with CBS, Krc felt that the company didn't want more product from Roky because he didn't appeal enough to the masses.—RNR



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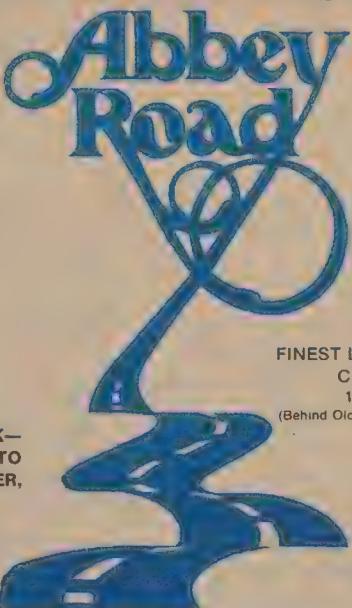
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The top 45 rock singles of all time

by
DAVID M. FROST

When KTSA did such a dismal job of selecting the "55 top rock hits of all time" earlier this year I decided that it had to be done right. Here 'tis.

As on The Backbeat Show, I stayed with 45 RPM singles rather than album cuts. Although albums account for a clear majority of record sales these days, the 45 rpm single is still the preferred medium for wide exposure of rock'n'roll songs. I'll leave it to someone else to choose the top 33 album cuts.

Unlike Backbeat, where you're as likely to hear a total obscurity as a gold record, I've restricted this list to records that were at least top-40 hits at one time or another. *Blitzkrieg Bop* by the Ramones is a great song and it was on a single, but it didn't sell worth shit . . . so it's not on the list. I've also selected just one record by any individual artist or group, which was easy to do with ? and the Mysterians, but very difficult with such people as Elvis and the Stones.

In every instance I looked for some element of artistry, risk-taking and congruity with the past and present of rock'n'roll . . . which is just a fancy way of saying that each of these songs grab me and affect me on a fundamental level. Taken together, these selections define rock'n'roll.

Putting these songs in order was hard because, really, all 45 of them belong in the top ten. But worst of all was the natural limit of less than 50 records and artists. As you look at the rock'n'roll artists who did make the list, just think of undeniable stars who didn't: Ray Charles, Foreigner, Jimi Hendrix, Del Shannon, Lloyd Price, the Coasters, Aerosmith, the Allman Brothers, the Temptations, the Four Seasons, the Kinks, the Byrds, Roy Orbison, Mitch Ryder, Eric Clapton, Bruce Springsteen, Sam Cooke and literally dozens of others. There wasn't even room for Doug Sahm. I welcome your comments about this list, but remember, for every song/artist you add there's one that you have to drop. It ain't easy!

Nonetheless, compiling this list was a labor of love that once again renewed my respect for rock'n'roll. There was so much dynamite music to choose from that I was left with an inescapable conclusion: rock'n'roll will live forever.

I have the envelope, and the winners are:

45 Bill Haley and the Comets: *Rock Around the Clock* (1955) As unlikely a rock'n'roll hero as you could imagine. Haley must've founded a lot of grown-ups who identified the music exclusively with hoodlum kids and undesirable black folks. Haley stood by rock'n'roll when it was under attack, too, and deserves a place on this list for that reason alone . . . but fear not, his music was right fine as well.



Bill Haley and the Comets



Beach Boys



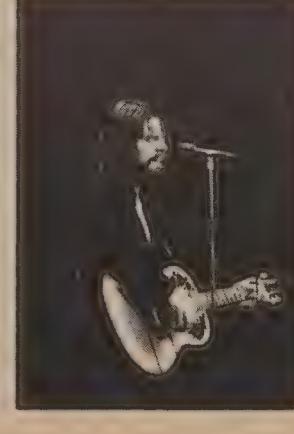
Bill Haley and the Comets

39 Penguins: *Earth Angel* (1955) This one illustrates another critical difference — between innocence and ineptitude. It was recurring popular for years and was probably the first certified rock'n'roll oldie.

38 Bob Seger: *Night Moves* (1977) A great rock'n'roll vignette and an inspiration to bar bands and frat bands everywhere — Seger worked long and hard for this one.



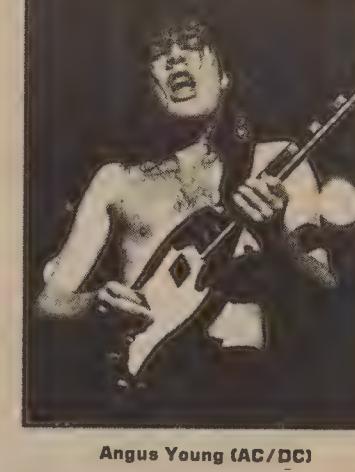
44 Beach Boys *Fun, Fun, Fun* (1964) Chuck Berry, doo-wop and the Great American Fantasy equalled an irresistible sound for the Wilson brothers. What would our summers have been without them?



30 Carl Perkins: *Blue Suede Shoes* (1956) Do you ever have days when you feel that you can't do anything right? I do too, and whenever that happens I remember that this was the first record I ever bought. I'm damn proud of it, too.



37 Doors: *Light My Fire* (1967) The most cosmic record of its day and perhaps the last classic from the Second Great Era of Rock'n'Roll. Yes, Jim Morrison was twisted; sometimes that's what it takes . . .



29 AC/DC: *Rock'n'Roll Damnation* (1978) Say what you (or I) will about heavy metal — this one cooks!

43 Kingsmen: *Louie Louie* (1963) I had to include this one — it has a no-cut contract.

42 O-Jays: *Usedta be My Girl* (1979) After nearly a decade of self-indulgence the R&B/soul tradition was singlehandedly renewed by this record.

41 Little Richard: *Tutti Frutti* (1955) This one gave a strong boost to rock'n'roll when it was just getting started. When compared to his pre-r&n' stuff, which was competent but unmemorable, *Tutti Frutti* is also a tribute to the liberating power of rock'n'roll.

40 Led Zeppelin: *Stairway to Heaven* (1972) Deejays far and wide played this as if it were a single, so I feel comfortable including it. For more than seven minutes Led Zep stays on the good side of the thin line between majesty and bombast, a feat which many similar groups (e.g. ELP and Molly Hatchet) can't manage for more than seven seconds.

36 James Brown: *Out of Sight* (1964) This one broke James Brown out of his big city and Southern limits and gave him some richly-deserved national exposure. More than any other rock'n'roll artist, James Brown transcends language and culture.

35 Cars: *Just What I Needed* (1978) Just what we needed after what seemed like a hundred years of disco, Topanga Canyon airiness and John Denver. Rick Ocacek is from Cleveland, and that certainly helped. One of the few authentic 70s hits from an American band (a breed almost singlehandedly put to death by Grand Funk RR).

34 Gladys Knight & the Pips (1967), Marvin

33 Gaye (1968), Creedence Clearwater Revival

32 (1975): *I Heard It Through the Grapevine* Whenever I hear a bar band I'm not sure about, I ask



The Doors



30 Carl Perkins: *Blue Suede Shoes* (1956) Do you ever have days when you feel that you can't do anything right? I do too, and whenever that happens I remember that this was the first record I ever bought. I'm damn proud of it, too.



Angus Young (AC/DC)

28 Dion: *The Wanderer* (1962) Besides the great lyrics, tight musicianship and flawless production, this one makes the list because Dion was the first major artist who was raised on rock'n'roll instead of moving into it from a blues, country or R&B posture

Dion, in later years, allegedly kicked a smack habit with the aid of The Robert Johnson Album; that was the best way for him to confront his pain but, after that, I like to think that he turned to his own music, especially this song, to give himself hope again.

Dusty Discs... David's Dusty Discs... David's Dusty Discs... David's Dusty Discs... David's Dusty Discs... D

27 Gene Thomas: *Sometimes* (1962) An unforgettable performance and a representative of hundreds of great local hits which, for one reason or another, never reached the national status they would have had if there were a bit more justice in the world. PS: Thanks to Doug Sahm for preserving this one.

26 The Jam: *In The City* (1978) This was No. 1 in England and it's another injustice that it was generally ignored in the USA. Those who complain that the record industry pushes rock'n'roll on the kids had better have a damn good explanation why this one never made it...

25 Count Five: *Psychotic Reaction* (1966) My god, if this is only number 25 you know that we're getting into some really serious music! The ultimate '60s psychedelic/punk/garage band record; listen closely and you'll hear some first-rate production work as well. A period piece that transcends itself.

24 Lou Reed: *Walk on the Wild Side* (1972) Hey, you may scoff, but this record made it to number 9 on the charts in Savannah, Georgia (of all places) and that alone is worth a lot. As with *Jailhouse Rock* and *Da Doo Ron Ron*, this choice allowed me to acknowledge two rock'n'roll greats for the price of one. Producer: David Bowie

23 Gene Chandler: *Duke of Earl* (1961) "Duke, Duke, Duke, Duke of Earl Duke Duke . . ." Perhaps the best hook in the history of rock'n'roll.

22 Fats Domino: *I'm Walkin'* (1957) Like Old Man River, he just kept rolling along. Fats never made a bad record; how many others, including Elvis and the Beatles, can say that?

21 The Who: *I Can See for Miles* (1967) It takes a whole shit-load of talent, nerve, inspiration and craziness to maintain this much intensity for four minutes . . . and this one never lets up. The Who get elected to the Rock'n'Roll Hall of Fame on the strength of this record alone.

20 Shocking Blue: *Venus* (1969) Not only a tough and solid record in its own right but also the link be-

wanna get up and dance, don't even bother to check your pulse. You're already dead. A staple in the repertoire of every bar band in history — including the Beatles — and as a bonus, it's easy to make up a set of dirty lyrics to it. Great piano, too!

16 Sex Pistols: *God Save the Queen* (1977) When all seemed nearly lost, rock'n'roll again became the sound of the city and the music of the streets. Though the Sex Pistols didn't finish what they started, at least they started something. At the time, that was a BIG accomplishment.

15 Silhouettes: *Get A Job* (1958) The most sleazy, raunchy, outrageous and irresistible rock'n'roll hit ever! To my knowledge it's never been recorded by anyone else but revival groups and they don't count. I mean, it's so perfect that who could possibly want, or dare, to re-do it?

14 Crystals: *Da Doo Ron Ron* (1963) As good as the Crystals were (excellent, in fact) and as good of a rock'n'roll song as this is (one of the best), the real star of this record didn't sing or play a note. Phil Spector established the producer as an essential element of the rock'n'roll sound and, because he was an ex-rocker him-



Pete Townshend



Lou Reed

tween the Airplane and Heart. By God, there is continuity and growth in rock'n'roll!

19 Eddie Cochran: *Summertime Blues* (1958) One of the few rock'n'roll songs that genuinely qualifies as an anthem . . . and one of the few "outside" songs ever recorded by The Who. Hell, what more could you want?

18 Rolling Stones: *The Last Time* (1965) As noted, a very difficult choice. *Satisfaction* came first to mind but the idea that Mick Jagger of all people couldn't get no satisfaction struck me as somewhat unlikely. Runners-up: *19th Nervous Breakdown* and *Beast of Burden*.

17 Larry Williams: *Slow Down* (1958) If this one doesn't make you

Continued on page 15



THE STARS SING-



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Wonderland Mall
Ingram Park Mall
Central Park Mall

Continued from page 13

self, destroyed the last barriers against complete artistic control by the rock'n'roll musicians themselves. Thanks, Phill!

- 13 Zombies: *She's Not There* (1964) This is the song that made the British Invasion come alive for me. The Zombies never again did anything quite this good ... but hell, they didn't have to.
- 12 Miracles: *Tracks of My Tears* (1965) Beautiful. Argued. Etherial. Compelling. Flawless. And, in the best rock'n'roll tradition, utterly heartfelt. Arguably Motown's finest release.

- 11 Elvis Presley: *Jailhouse Rock* (1958) This record won out over *Baby Let's Play House*, *Hound Dog*, *Heartbreak Hotel* and several others because it's the most balanced mix of brashness, commerciality and inspiration of all his records. Added bonus: the song was composed by Jerry Leiber and Mike Stoller, the first great rock'n'roll songwriting team.
- 10 Crests: *16 Candles* (1959) Flawless harmony, sure-fire lyrics and a dreamy performance. Close your eyes and see yourself dancing with your true love at the high school hop. This is a textbook example of doo-wop rock'n'roll.

- 9 Steely Dan: *Do It Again* (1972) To hell with Chicago, Herbie Hancock and the rest of 'em — this is as close to a jazz/rock "fusion" as we're ever likely to get.

- 8 Wilson Pickett: *In the Midnight Hour* (1965) This record solidified the Memphis Soul Sound, a very important aspect of '60s rock'n'roll which even now has yet to be fully appreciated. On this list, Wilson Pickett also represents Aretha Franklin, Otis Redding, Carla Thomas, Al Green, Sam & Dave, Eddie Floyd and the great Memphis session musicians (especially Steve Cropper) who held the sound together.

- 7 Young Rascals: *Good Lovin'* (1966) There's not a single thing on this record that I'd change. It's a quintessential mid-'60s New York sound, and the six-beat pause near the end is oh-so-perfect!

Young Rascals

- 6 Jerry Lee Lewis: *Whole Lotta Shakin' Going On* (1957) When you call yourself "The Killer" you damn well better be able to back it up. This song backs it up. I would hope that most artists would be pleased to appear in the all-time top ten; I also suspect that The Killer would be pissed off if he ever finds out that he wasn't chosen as Number 1.

- 5 Bob Dylan: *Like a Rolling Stone* (1965) An epic six-minute single which immeasurably expanded the scope of rock'n'roll lyrics and signalled the end of folk music as a rock'n'roll substitute. This was rock'n'roll's answer to "Gone With The Wind".

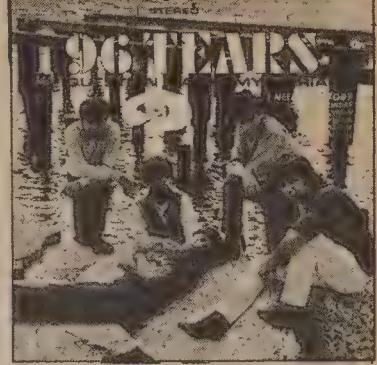


Bob Dylan

4 Beatles: *I Saw Her Standing There* (1964) I expect a lot of disagreement on this one. Nonetheless, it strikes me as a complete Beatles' performance in a group sense rather than basically a Paul song or a George, John or Ringo song. It's not nearly as carefully crafted as most of their other performances, either, and that is definitely an advantage.

The best rock'n'roll often occurs at an inspired moment which no amount of rehearsing and planning can duplicate, and this one feels like an unconscious (or non-conscious) performance that happened at utterly the right place, and the right time.

3 Frankie Ford: *Sea Cruise* (1959) A masterpiece among masterpieces from New Orleans and one of the first successful black/white artistic integrations. Non-stop fun.



2 ? and the Mysterians: *96 Tears* (1966) What a name! What a sound!! What an outrageous performance!!! That's rock'n'roll!!!! A Texas act, too!

1 Chuck Berry and his Combo: *Sweet Little Sixteen* (1958) Chuck Berry was the black Elvis Presley and rock'n'roll wouldn't have been the same — or as good — without him.

And that's the truth.

We welcome any comments concerning David's column this month, pro or con. If you've got your own list, send it in. I know I will. Send mail to P.O. Box 5629, San Antonio, Texas 78201.—Ed.



Turning Pages... Turning Pages... Turning Pages... Turning Pages... Turning Pages... Turning Pages...

Rolling Stone vs. NME; a consumer comparison

by
TIM LAWLESS
 Contributing Writer

NME ENCYCLOPEDIA OF ROCK ***½
Salamander Books
 Edited by Nick Logan and Bob Wolfinden
\$10.95

The single most striking feature of this book is its graphics. It sports many color photographs; the book is generously spiced with full color reproductions of album covers — visually, this book is unsurpassed. The book is divided by group/artist and arranged alphabetically. It lists the members of each band (which can be handy at times, except when there was a great deal of turnover, then it gets confusing) and gives a pretty thorough history of each band, often in minute detail, followed by a discography. Where there are differences between British and U.S. album titles (such as early Beatles/Stones albums) they list both.

They cover plenty of obscure groups, and this is quite good for those of you who have heard of a group but know little about them, and are not sure of what they have to offer.

However, this book has some critical drawbacks. First, New Musical Express is an English publication, and there's certainly nothing wrong with that in itself, but the authors take, obviously, a decidedly British stance towards their write-ups; but British and U.S. rock critics function in totally different environments and that affects how they view different groups (take The Jam and Springsteen, for example). It is interesting in that it offers an alternative point of view, but it is not recommended as a steady diet.

Also, their histories at times can be outrageously shallow (albums by the Beatles, Stones and Dylan are often mentioned in passing). A very big mistake was the non-inclusion of a bibliography, and sources for in-depth information are never cited (are we to assume that they were inspired, or is it common knowledge, or what?).

Moreover, their discography often lists albums that are out-of-print in the U.S. They also list certain groups and artists over others by placing them in bolder heading type, and here things get quite bewildering. Pink Floyd, the Allman Brothers, Joan Baez and Elton John all get this distinction, while Elvis Presley, Van Morrison, Buddy Holly and the Doors do not. You figure it out. Finally, this edition went to press in 1977, and has not been updated Stateside, which is criminal. The Talking Heads, Blondie and Elvis Costello aren't even mentioned, and the direction of the Clash, Sex Pistols, Ramones and Television isn't charted. Perhaps this has been updated in Britain, but not here. If I lived in London, I might give it another star, but it's obvious that I don't.

ROCK CRITICS' CHOICE: THE TOP TWO HUNDRED ALBUMS *½
Omnibus Press
 Edited by Paul Gambaccini
\$4.95

Paul Gambaccini presents a good idea gone bad. It seems sound: query

about four dozen of the leading rock critics and DJ's in the U.S. and U.K.; ask them for their list of the "ten greatest albums in the history of rock" and tabulate and publish the results. However, things go curiously awry after this premise.

First of all, he didn't ask enough of the right people (Rosalie Trombley's and Mark P's choices are utterly devoid of thought); he asks experts on soul and R&B, along with too many Top-40 DJ's that create an ungainly mix of albums that are in many cases not rock. There's nothing in the world wrong with reggae, soul or R&B (actually, I like all three) but just exactly how much emphasis should be placed on them within a rock context is highly uncertain.

Also, the individual critic's selections tend to reveal more about their self-indulgence when given a chance to express themselves rather than their knowledge of rock and roll. And since he asked for a list of only ten, things can turn out to be pretty outrageous (try to think of your top ten; my list is agonizing in that some of my favorite albums have to be left out): often a solid, classic album is bumped for some off-the-wall emotional favorite. And though I can't hold him to it, it looks as if he might have fixed some of the data. For example, despite the number of albums and the scarcity of votes, there are absolutely no ties, which is highly improbable.

Finally, there are often differences on song selections of the same album released on both sides of the Atlantic — the British song titles are the ones published (for example, the U.K. version of *Rubber Soul* is a bit better than its U.S. counterpart) — not to mention that similar albums are often released under different titles on either side of the Atlantic. This heterogeneous mixture just stirred the mud more. Avoid this book at all costs; what little value it does have can easily be found by thumbing through the pages of *The Rolling Stone Record Review Guide*.



ROLLING STONE RECORD REVIEW GUIDE ***½
Random House/Rolling Stone Press
 Edited by Dave Marsh
\$8.95

"Everything," Ed McMahon might say, "everything you always wanted to know about rock albums is in this book." Dave Marsh edited this data-packed tome, and it's a gem. Most albums that are on the catalogues in the U.S. (plus a few imports and deleted albums) is given a rating from 0 to 5 stars.

When I first glanced through it I was disappointed, but after a while, their arguments began to make sense. You have to trust their ability to rate albums, or at least have a grasp of what they're talking about, or else you might as well forget about what they have to say. I disagree on a few points — surely *Pet*

Sounds (Beach Boys) deserves higher than 3 stars, *Sgt. Pepper* ought to get 5 stars. Marsh goes overboard with the Who, and no Punk/New Wave albums get anything higher than a 4, although many do reach this plateau.

It is somewhat out of date (circa 1978), but it covers a lot more territory than the NME book. It also reviews jazz, blues and gospel albums, and devotes a special section to compilation and soundtrack albums. It is arranged by group and in alphabetical order, as per NME's book, and a brief synopsis of the group is given, at the least, a detailed evaluation of each album at the most, with the catalogue number of each album given with the album's rating.

Finally a glossary (of all things) and a thorough bibliography (for those wishing more reading on a particular subject or group) is given at the end of the book. This is the perfect book for those who have always wondered which album to buy, by say, Jimi Hendrix or Buddy Holly. Absolutely essential: buy it.

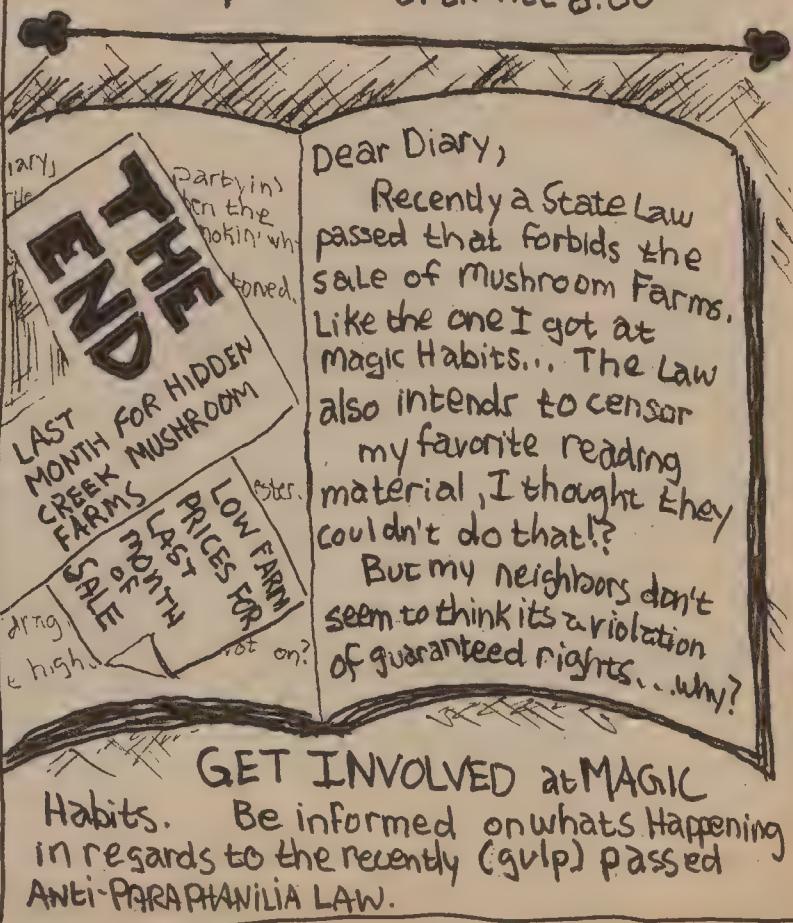
ROLLING STONE ILLUSTRATED HISTORY OF ROCK & ROLL ***½
Random House/Rolling Stone Press
 Edited by Jim Miller
\$10.95

Different from the other three, in that it isn't strictly a reference work (although it could be used as such), but rather arranged by period, or artist, if they were important enough. It is in chronological

order, which is a bit easier if you want an overview. And since they can settle back and devote a good 2-10 pages on an artist, the essays tend to be well thought out, well written and fresh (the articles on the Beatles, Art Rock and Punk are superb). Each artist has a discography that lists each album's release date and the highest position it attained on the U.S. charts.

The articles are written from an American point of view, and this gives it a decided edge over the NME book. It is also quite current (1980), so it has the hindsight that neither of the aforementioned books possess. But there are also a few flaws: since they do go quite in depth at times, they often sacrifice obscure but important groups (the Velvet Underground or the Yardbirds, for example). And this book contains the (unfortunately) irrepressible Lester Bangs. To wit: he argues that *Waiting for the Sun* by the Doors was just this side of bubblegum (the only words he can think of to describe *LA Woman* are "intermittently successful"); yet he points out in the section on bubblegum that it "is the bottom line of rock and roll". In his section of heavy metal, he cites Iggy Pop, MC5, and Alice Cooper, all of which are more glitter rock or proto punk than HM. He does have small points at times, but inevitably stretches them to the breaking point. Aside from this, this book helps fill in many of the empty spots in rock's history that you've always wanted to know about. —RNR

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